

DEFINE *the* MEANING

ISSUE 1

Interview with:

RISE AGAINST

Tim Speaks On The
"Current State Of Punk And Hardcore"



WITH HONOR • RISE AGAINST • COMEBACK KID • FOLLY • TRIPLE THREAT • SOULFIRE



INTRODUCTION

Here it is! The first issue of Define the Meaning! Words cannot describe the excitement we have releasing something like this. After 4 months of hard work, we hope this fanzine finds you well.

Before I go on, you should that this zine is 100% DIY. It's non-profit, and everything comes straight from my pocket. You may ask, "Why only 34 pages?" Well, printing a fanzine is pretty expensive these days. And being in a band, and having a full time job, and writing for this, finding the time to Xerox 1000 copies of a fanzine is kind of tough. Hopefully this first issue finds itself in good hands, and maybe some good people out there would like to help us finance issue 2 so that it can contain more pages. Maybe even print it on better paper and a glossy cover. We fully believe that all of the content in these mere 34 pages is well worth your while. Think of it this way...if a huge magazine like Alternative Press or Revolver took out all of their advertisement, the actual content may be only 34 pages.

The conception of this zine was made at a defining point of the year ...The Lifetime Reunion show in Asbury Park, NJ in August. A week before that show I met a 17 year old kid that plays drums in a local band. He told me, "Shows aren't what they used to be. It's either

kids standing around with their arms crossed looking bored or kids wanting to start fights." I thought to myself, "Damn, this kid is only 17! I wouldn't have dared to say that when I was 17." Since playing shows with my band for the past few years, I completely agreed with him. Now back to Lifetime. This show showed me many things I haven't seen or remembered in the past few years: a packed venue full of smiling faces, energy of the whole crowd, everyone hugging each other, helping everyone people if they accidentally got knocked over, and so much more. Unity. When I bent down to tie my shoes, people actually made a circle around me so that no one would bump into me. These things are very rare to see at shows these days.

This feeling made me feel fully regret of abandoning hardcore so many years ago. Like many people my age, life goes on. But the problem is that it's so hard for me to forget all of the valuable things that hardcore brought to my life. I want it back ..with all of its ideals that got me into it in the first place. I consider this zine my way of redeeming what I've left behind and paying back to the community that looked out for me once upon a time.

Since that show Karen and I set out on a mission to create a DIY fanzine that would help expose the true ideals and beliefs of hardcore. We want to show where it came from and the direction it's headed. Since then we've gotten lots of great responses with people that want to help out, many of them about how they feel about the current state of hardcore and hardcore related music. As you read this, please know that any opinions expressed in this zine are the opinions of those writing the articles, and not of Karen or myself. We wanted to make this zine an open forum for people to express themselves.

We're calling it "Define the Meaning" mostly because we feel that the meaning got lost somewhere along the way. Whether it be the rise of popularity in bands or Fuse or MTV, it merely became another alternative genre. We need to define the meaning of hardcore all over again. We have to show that it's not a definition in how a band sounds like. We have to start writing zines, hand-draw flyers, start distros, and start putting on good shows. We have to look out for one another. We have to let people know that we believe in each other. Because whether you play quick-tempoed power chords or an acoustic guitar, we'll support you, because we're family. We're hardcore.

~Rajon

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CD REVIEWS by Kristin & Forrest

"...and now for something completely different..."

—monty python

As I listen to all the new music coming out these days, I find myself getting greatly disappointed with all the cookie cutter bands I keep coming across. But emerging from the ashes of what has become of the scene, there are some bands that are beginning to re-define, perfect or even break the mold of their genres to set themselves apart.

The following bands are some examples of that. I chose to review them because not only are they amazing musicians and wicked good people, they also do a great deal to contribute in making our scene a better one. If you haven't heard of these bands yet or haven't given them a real chance by going to one of their shows and finding out what they are all about, you are missing out.

Label the Traitor - Battle of the Common 5 Point Records

fast, fun, political punk rock/hardcore. this whole album is finger-pointing, circle-pitting material. in detail: awesome lyrics that provide a real message sung with powerful vocals that make you want to sing along with every song! extremely talented, completely tight musicians that provide you with extremely danceable music..from breakdowns, to circle pits..they have it all!!! most of the members have been rockin us out for way over a decade in various other bands so the old-school flavor is apparent but they are far from a typical band...check them out!!!!

~Kristin

www.labelthetraitor.com

www.myspace.com/labelthetraitor

www.fivepointrecords.com

Killed By the Bull - s/t Koi Records

I bought this cd about a month ago and haven't taken it out of my cd changer yet. They have such an interesting sound. I have a hard time trying to fit it into one category (which is why i love the band) but it reminds me of surf-punk with an evil twist. In my opinion, it kinda sounds like something Joe Meek (jello biafra dug this guy) would have produced. Eerie lyrics, catchy tunes, a raw punk rock/indie/folk-rock vibe that screams fun. I haven't gone

(continued on p. 8)



Before you read my questions I want to mention that the reason for my publication is to bring back the common goals of unity and open mindedness to local scenes. Today, many of the ideals that made us love hardcore and punk rock have been pushed aside by complacency, violence, greed, selfishness, indifference, or separation. Although many of the people I keep in touch with are no longer in hardcore bands, I feel that those common goals that we grew up with should not fade away and stay in their hearts as they venture into a broader span of music. I thank you so much being a band that constantly reminds me of those ideals. - *Rajon Tumboken*

Rajon: before I start, thanks for including us in what sounds like an amazing zine. I couldn't agree with you more about the current state of punk and hardcore, it seems like I spend much of my time just closing my ears and eyes to the shit out there and hope that it goes away so we can all have our scene back..haha. To be someone who reminds you of these old ideals makes everything we've done worth it, and I appreciate your comment. -Tim

Please introduce yourselves..who are you and what do you do in the band?

My names tim but my band calls me vince for absolutely no reason at all. I even have a last name for absolutely no reason. Its "tickler." there's no story behind either of these names, its completely arbitrary and you'll have to take it up with them if you want any more details. Further, if you discover said details, please email me and share with me why the

fuck the guys in my band call me Vince. Oh, and I play guitar and sing.

How did you fall in love with hardcore?

It was a long walk on a quiet beach at dusk.. oh wait, hardcore. I'd been going to a lot of punk shows in Chicago during my teen years and I had always found myself leaning towards bands who stood for something, talked about politics and ideals and issues of change and awareness. Locally, I think Los Crudos was the first band I saw that really delved into politics more than the other bands around. Bands like Fugazi and Propoghandi were doing it at the time in the national scene. I craved bands that were using music as a platform for change, shows as a venue for education, and microphones as a true communicator. I found these bands at hardcore shows more than any other kinds of shows, and I immediately embraced this scene and the people in it. This scene and these people shaped who I am today.

What does hardcore mean to you?

Hardcore means a lot of things to me, a lot of things that can't be summed up into a 30-second sound byte, things that you have to discover for yourself and spend time with, not things that you can read about in Rolling Stone's expose of the "the blossoming hardcore scene!" This is the way it should be I believe. But if I had to summarize one of the most important aspects of hardcore, it's the same thing that is the pillar of punk: being yourself and living by your own rules.

Do you consider Rise Against a hardcore band?

What we do in Rise Against as far as lyrics, live shows and how we conduct this band are firmly rooted in hardcore beliefs. I'll let the record reviewers decide what category our actual music falls into.

Who were some of your musical influences and why/how did they influence you?

I have influences all over the board. Fugazi, Refused,

At The Drive In, Black Flag, Jawbreaker, Los Crudos. Minor Threat. These bands showed me what relevant music is.

What are some things you remember going to shows before you were in Rise Against?

I remember the community I felt a part of, the music that changed my life, and the friends I made in the process. I also remember the music and the scene making me more aware about what goes on in the world outside my safe little bubble.

Did any of you slam dance? If you did, any big memories you can share of that?

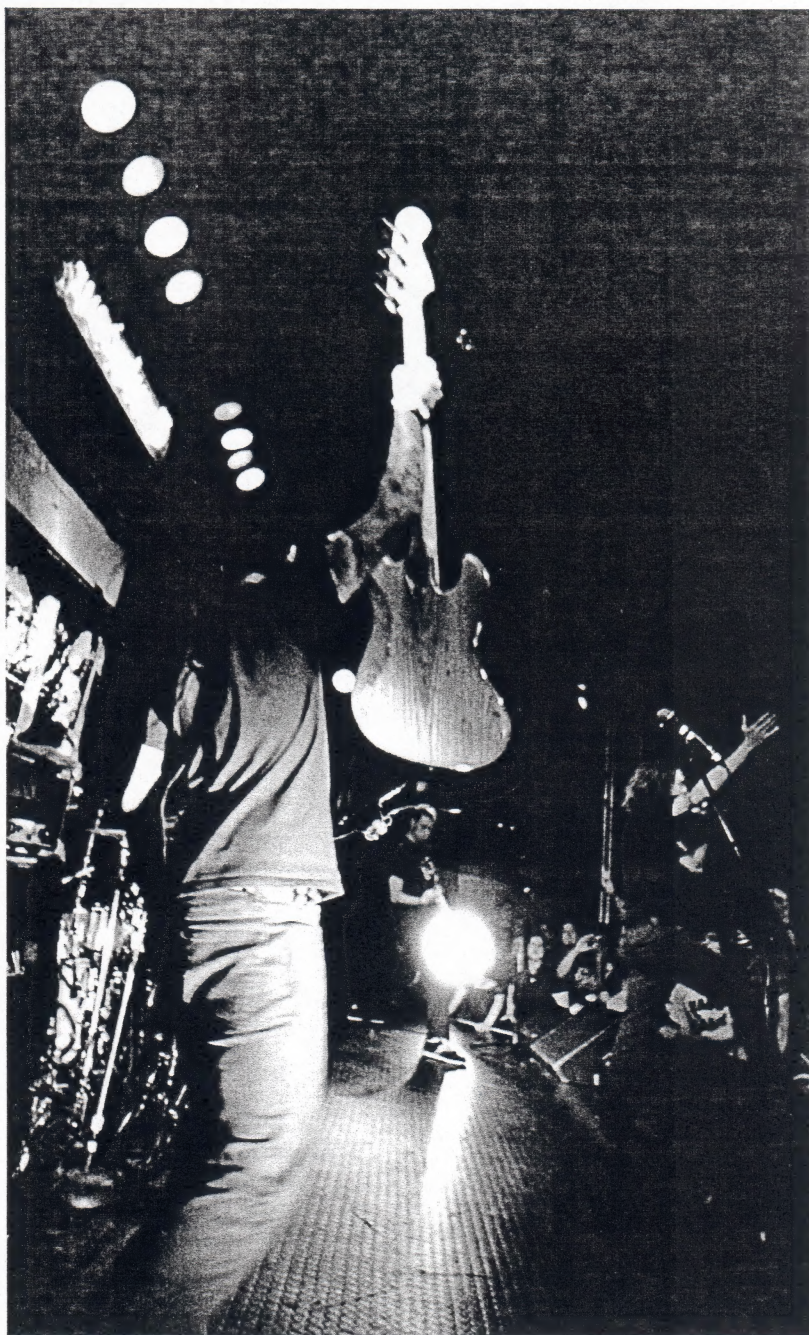
I don't think the "slam dancing" I was doing back in the day was anything like the ninja-kickboxing that goes on in hardcore nowadays, but hell yes was I up front grabbing the mic of my favorite band and shoving everyone as they shoved me back. Those are some of my fondest memories. No one was getting seriously hurt, everyone was getting along, and I would leave these shows with the shirt torn off my back, missing a shoe, a little beat up and feeling fucking awesome. Without shows like that I don't know where I'd be, they allowed me to vent all the steam that work and school and authority had all built up inside of me.

How did Rise Against initially get involved with Fat Wreck chords?

Since Joe's old band, 88 Fingers Louie, had done some seven inches for Fat, he knew Fat Mike. So when he started a new band, he naturally let Mike know about it. Mike really liked what we were doing and wanted to be a part of it, and we liked what he was doing and wanted to be a part of that.

Did you consider touring difficult while you were supporting your 2 Fat Wreck chords releases? Why/Why Not.

It was no picnic, but I don't think we're special. We



did what every band starting out has to do. We played shows for gas money, slept on floors, got shit thrown at us, and lost money every tour. We'd have to go home and find jobs and save as much money as we could before the next tour came up and we'd have to quit and lose money for a few weeks again. We accepted every opening slot handed to us, even when it meant our set would be over before the venue had even let in 50 kids. But after awhile, people began to notice us and soon we had fans in each town and moved up to headlining one day. We put in our time and it has paid off.

Were there any hard feelings when you left Fat?

Overall, our friends at Fat were very cool and understanding about what we were doing. Fat Mike does not support major labels, but he supports us as friends, so he wished us well. There were people who were upset with our decision, but I suppose we knew that would happen. Since then, we've mended any broken fences we may have had over there and we get along great with everyone, and are still very active with Fat Wreck Chords with lots of things, including their recent re-release of our first record. We still visit the office and hang out with them every time we're in SF and they all come to our shows, we love everyone there.

Did you feel a backlash from fans when you signed with DreamWorks?

We received the typical backlash until our record came out and people heard it. Then it all but ceased. People had every right to be concerned and I understood their concerns, I was always worried when my favorite bands signed to majors and many of them disappointed me. But I had faith that our record would be the only defense we would need.

How was it different writing songs/recording for SSOTCC?

It really wasn't any different, we wrote it the same way we'd always written. Joe and I write most of the songs and we bring them to our shitty little practice space and we bang it out with Brandon and Chris until we have a song. What made this writing process a bit more challenging was the fact that in the middle of the writing we replaced our guitar player at the time and got Chris in the mix. Luckily, we already knew Chris and his style and he knew ours so we meshed together nicely and he was contributing to the songwriting from day one. The recording was different because we had more time to spend on it, which was great.

You have toured extensively since the release of SSOTCC? Do you see yourselves any

different now as compared to when you first entered the studio?

If I am different, I don't know it. I still feel like I'm right in the middle of this whole thing and too close to it to even comment on it. It'd be kinda like writing a biography on World War II right after Pearl Harbor, there's still so much yet to happen! I do think that we are more experienced in all facets of music, and diving into the major label world has made us learn a bit about how the industry works, which is of course eye-opening, enlightening, and depressing.

What are the biggest differences you notice from the crowd in different places in America? The World?

The Japanese are just so excited to see American punk bands, European are far more loyal to their favorite bands then Americans and generally seem to enjoy good music no matter what genre it is. Australians love to have a good time, Germans will love you and hate you in the same sentence, and Canadians rule.

But perhaps the biggest surprise for me is to see the underlying themes of punk and hardcore all over the world. These ideals know no borders or boundaries, and it's created a worldwide community, a place you can feel at home whether you are in Amsterdam or Oklahoma City.

You are heavily involved with PETA. Is everyone in the band vegetarian/vegan?

We are all vegetarians.

Have you had criticisms by others because of your involvement with PETA?

I think the most common criticism is something like "I don't like PETA, or their tactics." At some point, I was hanging out with one of the guys from PETA who was tabling one of our shows, and sharing this with him. He mentioned that, he too, received this complaint all too often. So what he would do for



these people is pick up a PETA flyer with statistics about the abuses that animals endure, the abuses our environment endures, and the abuses the human body endures. He would rip off the part that said "PETA" on it and hand it to them. It's the same fucking information no matter who presents it. People need to stop worrying about the people at PETA and start confronting what eating meat is doing to our world, each other and the innocent lives of animals.

Some people tell me that PETA is too extreme. I think slaughtering animals alive to feed a want (not a need) of the people is extreme. Some people say that videos they show are disgusting. Yes, they are disgusting, and they are being re-enacted everyday

in slaughterhouses everyday. So get over your weak-stomach and think about something other than yourself for second.

You won't find me on the offense very much when it comes to animal rights, I believe people need to find it on their own, but people who criticize us or PETA, put me on the defense, which is fine by me.

We're at a rough time in America right now. Between our diplomatic policies, the war, and natural disasters, it seems many rock bands have been taking a back seat at confronting the real issues, and still focus on personal politics rather than American/global politics like hardcore bands of the 80s. Do you see more bands coming out in the near future to be more socially and politically involved? Why/why not?

I think they're are still a good number of bands who are singing about important things. Sure there are bands who are not, but I'm not really concerned with those bands. I just get stoked to hear new records by Anti-Flag, and Strike Anywhere, and Propoghandi, Kill Radio, Pennywise, Bad Religion, Boy Sets Fire and a number of other bands who are still writing relevant songs. There will always be bands who are

afraid to confront the issues these bands are confronting, but I don't really spend my time thinking about these bands as much as I do about the bands above.

Do you see the Chicago scene changed in any way since you went to shows?

Unfortunately I'm probably not the most qualified person to comment on the current Chicago scene seeing as though I spend 3/4 of my year elsewhere. But the few shows I have been to in my brief time home have been chock full of awesome, vibrant kids who were having a great time and their seemed to be a real sense of community still present.

Do you still go to shows as a fan?

Yeah for sure, I love seeing bands, and I think it's a necessary part of being an artist. A live show by a great band can really inspire you and push you to create, and I thrive in that environment.

What advice would you give someone who wants to start a hardcore or punk band?

Do it for the right reasons. If you want to be famous or make a lot of money, find another genre. Neither of those things are here for most of us, and we don't give a shit.

~Rajon



Photos by: Lisa Johnson. Courtesy of Griffen Records

(Reviews continued from p2)

to one of their shows yet but everyone that has come over to my house and listened to it couldn't help getting into it. If you like Dead Kennedy's or Citizen Fish or any kind of punk rock/indie music, this band is totally worth checking out.

~Kristin

www.killedbythebull.com

www.myspace.com/killedbythebull

www.koirecords.com

Flashlight Arcade - The Art of Blacking Out On The Rise Records

From start to finish, this whole album is amazing. Ranging anywhere from punk to indie to emo with a hint of hardcore flavor mixed in there. Another very talented band that has some old-school roots. Definately fun, sing along material that is high energy, melodic yet aggressive in some parts. Each song has it's own feel but still has the unique Flashlight Arcade stamp on it. I never get sick of this cd.

It's the kind of band that you can sit down and listen to but when you see them live, you can't help but tear shit up for them...and from what i have seen of their shows...i'm not the only one that feels that way!! I highly recommend checking out this band if you haven't already!!

~Kristin

www.flashlightarcade.com

www.myspace.com/flashlightarcade

www.otrrecords.com

Homicidal Demo CD

Homicidal is comprised of ex-members of One4One, Bulldoze, 25 Ta Life, Conspiracy, and current members of Hell Brigade. The demo was recorded at the Fallout Studio in Irvington NJ produced by Chris Golas (Agents Of Man). This demo features McG on vocals in lieu of their prior vocalist Wreak Havoc (NJ Bloodline) and does a damn good job at it. It's remenicent of Clubber Lang and other NJ bands, the standout songs are "Unbreakable" and "A Wondeful Life" which are both gets the crowd going with sing-alongs. Solid release and Chris Golas knows what he's doing when producing.

~Forrest

Hell Brigade CD

Great CD with excellent production, although this band is now nearly defunct, it's worth listening to. Consist-

ing of members of Everybody Get Hurt/25 Ta Life, NJ bloodline, you know it's brutal. Song material covers anything from just trying to get a beer at the local bodega to losing control. I suggest listening to "An Aching Perfection" it's by far my favorite. The guitar playres are both excellent and really shine on this release. Definately a must have, unfourtunately it only contains 4 songs.

~Forrest

Fight Paris "Paridise Found" Trustkill

Very catchy southern rock/hardcore, a solid freshman release from these cats from Atlanta. I agree that they sound very much like Every Time I Die, but with more of a "Drugs, Sex, And Rock N' Roll" feel. The lyrical content is a bit repatitive (i.e. lets fuck, drink, and smoke pot) so their is absolutely no meessage to their music other than to party. It's a half rip off between No Redeeming Social Value and Murphys Law but with a E.T.I.D. feel. I wouldn't reccomend it.

~Forrest

Cannonball/This Means War Split 7"

Pokerface Records

The first impression I had of this 7" is the artwork. The Cannonball side seems pretty cartoonish, and depicts a guy doing a cannonball into a crowd at a show with apparently no one about to catch him. The This Means War side's artwork is a b/w pen drawing that is similar to flyer art when people used to draw them by hand. When you open the record, you see caricatures of each band, with Cannonball drawn in diapers, and This Means War with canes and walkers. Pretty cool if you ask me.

On to the music. Cannonball seems like a band that doesn't take themselves too seriously. That's always a plus if you ask me. Their songs are pretty short but fun. The lyrics of the first song, "The Next Karate Kid," were pretty funny and reminded me of No Redeeming Social Value. "Hard-core show or karate competition? Spinkick, windmill, all in perfect unison." They packed five songs on one side, kind of how they did seven inches in the eighties.

This Means War was a little bit heavier and more serious than Cannonball. Their music seems pretty reminiscent of bands I saw back in the Studio One and Pipeline days. Not bad at all. If you're into hardcore with gang vocals and absolutely no metal influence, definitely check this seven inch out.

~Rajon

Interview with Andrew, guitar player and fill-in singer of Comeback Kid

How did you fall in love with hardcore?

I think it was a gradual thing for me. I got into some punk stuff when I was 13 years old. My older brother was playing in some band and they would jam in the basement of my parent's house, and I would sit on the steps and just watch all the time. He played in some hardcore bands as well. He played the drums and was real good, and I fell in love with it right away. All the loud music, you know?

Well, when I went to see his band play, it was great. Just watching the energy, and the moshing, and it was this crazy thing to me. It was so big because I was so small.

It was a gradual thing, from me going to punk shows. I got into all of the skate punk like the Fat Wreck Chords stuff in the mid-nineties to the later-nineties. So I started going to those kinds of shows. I had a lot of friends that were into the same stuff. And then I was introduced to some bands... I remember the first time I heard Firestorm by Earth Crisis, it was so heavy and just so in-your-face, I was blown away.

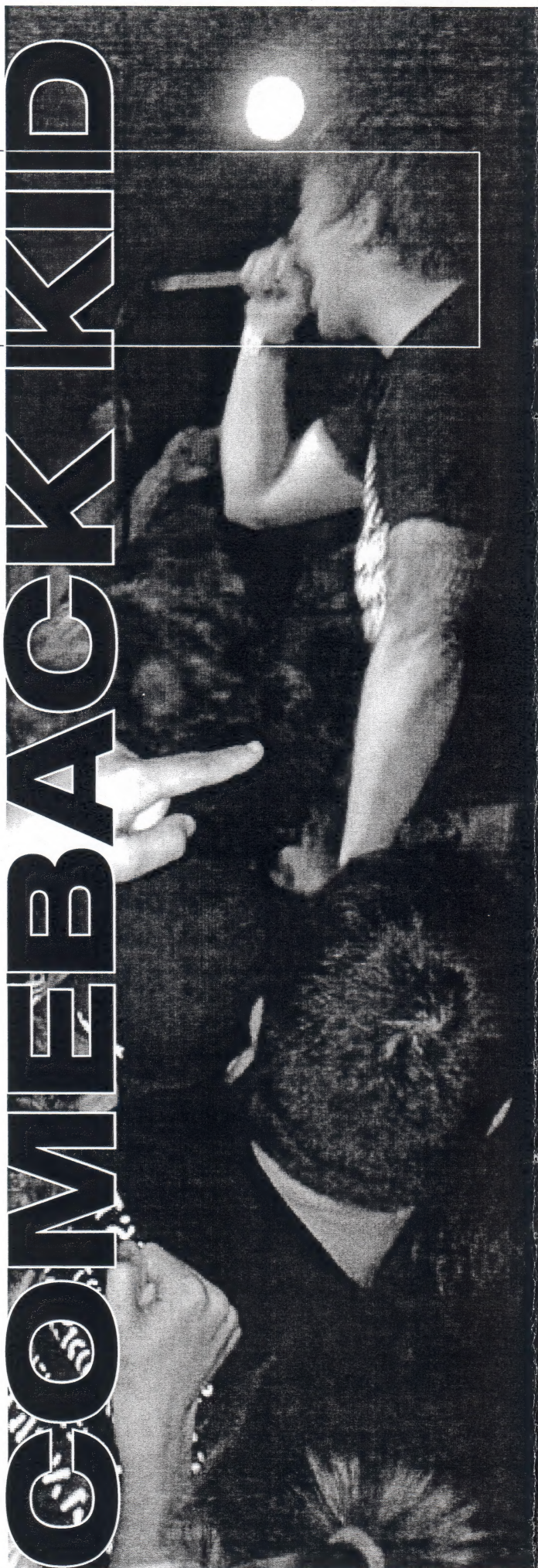
My evolution of music was: skate-punk first to Earth Crisis and Strife type stuff, and then I found out about the older bands after that. I've always been in to all different kinds of hardcore, so I never really listened to just one style, or just old-school, or metal-core.

I was really psyched when I first heard it, and then being a young kid growing up, and just knowing that there was a whole scene out there that was completely non-existent to me before. And then it became a place where people can share ideas...intelligent ideas too. It was a place so separated from the outside world, or should be separated from the outside world.

How was it like going to shows before you were in a band, especially in the Winnipeg scene?

I was just so psyched to be there. I started playing guitar right when I got into the music, and I had a band that could not play shows because we didn't know anyone that would get us on a show. We were only thirteen or fourteen years old, and we were just playing stupid punk songs.

I always looked up to all the local bands. Winnipeg was kind



of in the middle of nowhere. Sometimes we'd have bands coming through, but a lot of our scene thrived on the local talent.

I looked up to all of those bands. I was like, "Aw, if I can play this venue with these bands it would be so awesome!"

Did you dance at shows?

Oh yeah! I was that kid that would mosh at every single show. I would go to road trips to a seven-band show, and I'd be dancing to every single one of them, grabbing the mic. I loved it so much.

Hardcore has always been about the energy and common goal of releasing all of your anger, but still looking out for each other. Have you seen that attitude and energy in other places around the world?

You mean the positive energy? Yeah. We feel real lucky that we've had the opportunity to play so many places in the world... lot of different countries. It's so awesome.

Comeback Kid is very crowd-oriented. It's real difficult for us when there is very little crowd interaction. I don't remember the last show we played when it wasn't like... we're feeding off of the crowd and the crowd is feeding off of us, and there's that energy and that passion and that vibe. That's what we live for. That's why we do this. It's the best feeling. I can't even explain it.

How did Comeback Kid get together?

I have been playing in another band called Figure Four...me and the other guitar player for Comeback Kid, Jeremy. I sang in Figure Four, and I wanted to play guitar in a band. Figure Four was a real heavy Madball/Hatebreed type of heavy hardcore. I just wanted to do something more melodic/fast hardcore. I just wanted a little more room to be creative. So we started comeback kid. It was just me and some friends and it was awesome.

We really didn't know what to do with it because Figure Four was touring all the time. And then we put out a demo, and it was received pretty well. We shared

it around the Internet, and then we got picked up by the label that Figure Four was on, Facedown Records. We started touring all the time, and it went really well, and it's kind of been non-stop since then.

How was your first tour when you first got picked up?

Our first tour was awesome. We toured for two months straight in our first tour.

You booked it yourself?

Yeah I just booked it myself because I booked other bands at that time, so I had a lot of contacts to work with. It was good, because our record came out halfway through the tour, so in the first half of the tour the only kids that would know our words are kids that would have learned it from the Internet. It was surprising to me because we would be in weird places like some garage in Pittsburgh and all of these kids would be singing along to us.

What year was this?

This was in 2003.

It's weird because by then I was noticing the music had already separated into larger genres, for example the real metal sounding stuff or more of the emo thing.

I've been touring since '99 or 2000 in my other band. My other band was a pretty heavy band, but every show we'd play at, the opening bands would be these screaming metal-core bands. And then when Comeback Kid started, sometimes it was like that, but we found that all of the local bands of the cities we'd be playing at were more just straight-up hardcore bands. I thought it was real cool that it was going back to normal hardcore.

I think what happened in a certain time was that hardcore started to explode and disband, so all of these different genres started to come out. Because of that a lot of different kids started to get back into straight-up hardcore, and then there were other kids that were getting into harder evil stuff, and other kids

were getting into melodic emo stuff. It kind of went all over the place.

How did signing to Victory come along?

We were looking for a new label after our first record had been out for a while. We were talking to a few labels, and Victory ended up being what we thought would be the best choice for us. When I was in high school it was Victory Records and that was it.

Was it more like they approached you, or you approached them?

I've been friends with the A&R guy we work with now for a real long time even before Victory was interested in us. I don't even know if they approached us or if we approached them. It was one of those things where maybe I told them we were looking around for a new label, and then they wanted to make us an offer...it's just one of those things.

How was it like recording with Bill Stevenson and Jason Livermore?

It was awesome. It was the best recording experience I ever had. Those guys are geniuses. Bill Stevenson is a legend. He's done so much stuff...Black Flag and the Descendents. It was awesome to just hang out with

those guys, and to talk with them, and to talk about the records that they've done, which were the same stuff I grew up listening to when I was a teenager... Just to be on a realistic level with them.

Do you see things any different after the recording process with those guys?

I feel like a better band. They pushed us real hard as far as our performance. We always had to make sure everything was dead on. They always helped us out.

Did you find it frustrating at times?

Not really. It was a real positive experience for us. Recording can always be frustrating. It can be a real grueling experience but it's something that's real rewarding.

What kind of reactions have you been getting since Wake the Dead has been released earlier this year?

It's been pretty crazy. We weren't expecting the reaction we got at all, but people have been pretty psyched on it. Well...some people aren't too psyched on it, but you can't win 'em all. But it's been real fun. We've been touring the past few months and we've been getting a pretty good response a lot of places we go.

(continued on p. 13)



SHOW REVIEWS



Bad Religion @ The House of Blues

Atlantic City, NJ

11/23/2005

By the time we made it to the House of Blues, we had just made it in time for Bad Religion's set. As we entered and made our way to the front of the stage they were playing 21st century digital boy. Even from just their opening song I could tell it was going to be a great show. The crowd had a lot of positive energy and even for 40 year old guys, Bad Religion rocked the fuck out. They then played, 'Sinister Rouge,' and 'Los Angeles Is Burning' off The Empire Strikes Back which was released in 2004 off Epitaph Records. Towards the end of their set a huge fight broke out between a male and a female. The two individuals were then kicked out of the venue by security guards. Once all the commotion ended, Bad Religion finished the last half of their set by playing Sorrow,' 'Epiphany,' and 'Supersonic,' off 'The Process Of Belief.'

~Karen

Converge/Darkest Hour/Red Chord Show

Asbury Park NJ Nov. 20, 2005

Ok, so it's my favorite band playing and I finally get to take Nicole to a show. Rajon hooks us up on the guest list, but as always were late to the show. To make matters worse, somehow Victory Records did not put us on the guest list. Luckily Rajon knew the bouncer so we all get in for free. As we arrive the Red Chord is finishing up their set, playing their signature song with the chorus "Everything is not gonna be alright" kids are going nuts. Next it's Darkest Hour, not the biggest fan of them and nobody is even moving around. At this point I think it's security because you can't stagedive or "crowd surf" there anymore, so I was like what's a hardcore show without dancing?? Finally Converge comes on and kills it. They played mostly songs from their new album "You Fail Me" but they closed the show with "The Saddest day" so I was happy and so was the crowd.

~Forrest



Drowningman/Fight Paris/All Parallels/Blackout Pact

Knitting Factory NYC Nov. 3rd

I was all excited to see Fight Paris after hearing their new album and of course All Parallels and Drowningman. First AP killed it, between their guitarist and bassist, their set was amazing. Then the show just went downhill from there. The Blackout Pact were less than decent, then it was Fight Paris. What a let down, their CD is good but live they were terrible. The only highlight is when the singer fell from the ceiling and nearly died, but never missed a word, although the band as a whole missed every note. At this point I just left and missed Drowningman cause I was so jaded.

~Forrest

How was the tour with Rise Against?

It was amazing. It was a tour we really wanted to do because they're a band we really like. It was awesome to do that tour and have so many people hear our band and check out our music that would maybe never hear of us if we hadn't done that tour. Hopefully we won over some people.

How's this current tour with Bane going so far?

This tour is going great. We did coast to coast to the Maritime Provinces of Canada, and we've done three or four shows in the states now, and it's been going great. We're having a great time. Bane's awesome. They're really good friend of ours, and the crowd participation is awesome.

Do you still go to shows now as a fan?

For sure. All the time. I love hardcore still, I love punk...I love music in general. That's what I live for. When I'm home, I'm always going to shows, going on road trips to see my friend's bands, or other bands I really want to see.

How is it going back home and going to shows now that it's been five years since this band started?

On one hand I don't really know a lot of kids that are at shows because I'm not always in town and we're

always on the road, and there's a lot of younger kids coming out. It used to be that I go to shows and know everyone there, and now I just know a couple people. But it's still cool, you know? There are a lot of good bands coming out.

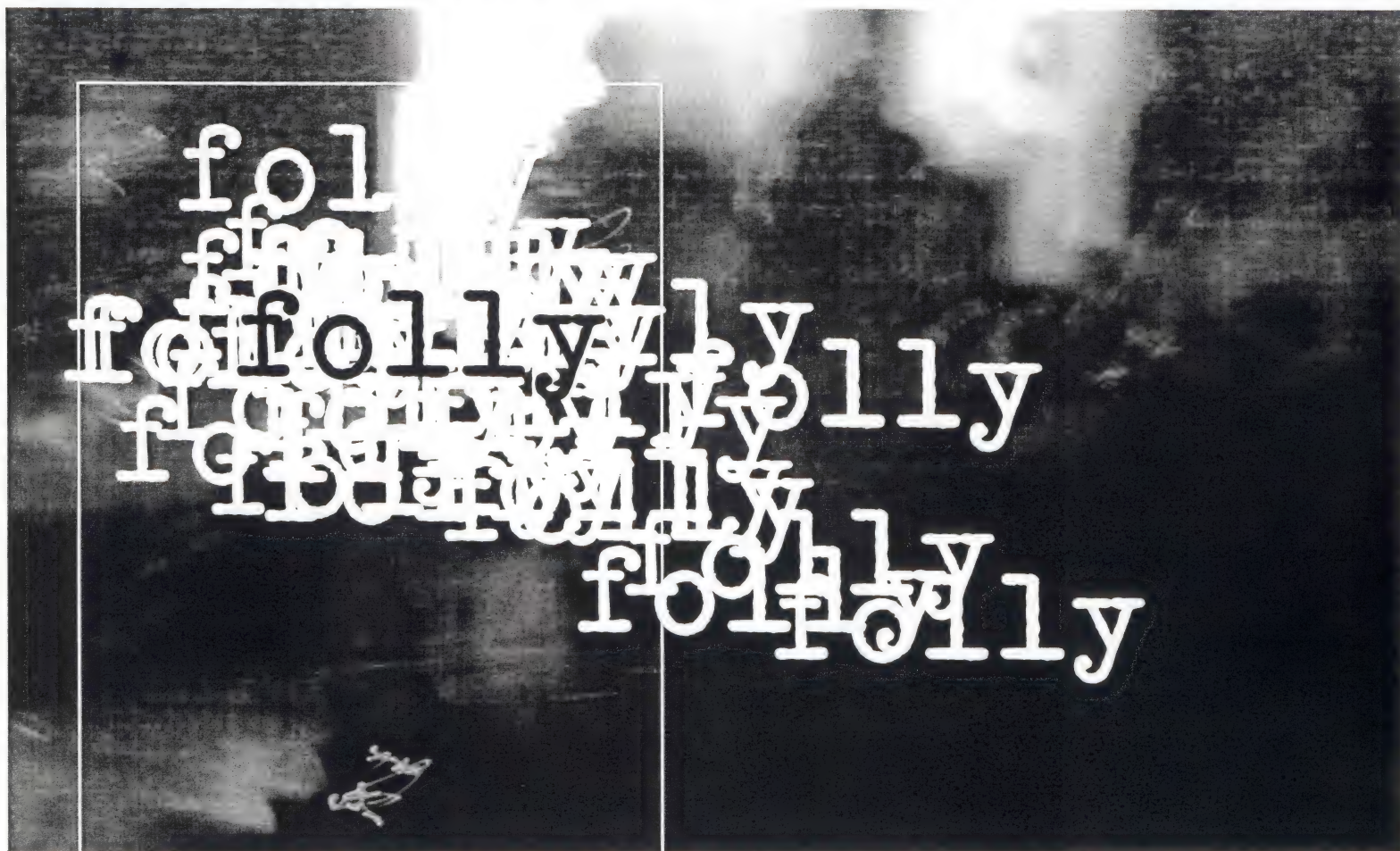
My final question: What advice would you give to someone that would want to start a band right now?

My advice would be to find people who are dedicated and not flaky. You'll find people that are like, "hey, that's pretty cool." But they won't come to practice, or they won't be willing to do what you want to do. Go out and find people who have the same vision as you or want to do the same thing. I think sometimes if you can find someone you can get along with, or find people you can get along with, I think that's more important sometimes than musicianship. Work hard and don't expect things to come easily because you have to tour and you have to play as many shows as possible. You have to do that if you want to make your band a band that people notice. You have to work hard because there's so many bands out there now, and so many record labels and internet pages, and all this shit. I don't know. So many bands out there right now have a gimmick. We don't really have a gimmick. We just kind of do our thing and work hard. We try to be real, and that's all I can say.

~Rajon



Photos by: Rajon



How did you guys fall in love with hardcore?

Agim: I think it was way back in 1996 or 1997 when friends of ours just started showing us all these different 7 inches and introducing us to new bands.

Arben: For me it was Earth Crisis, the Firestorm E.P. It was actually the Victory Style 1 comp. The comp was so good. They had Warzone... Snapcase... Strife...

Doughnuts!!!

Agim: I can't believe you said Doughnuts! That's Amazing!

Arben: But it was definitively Earth Crisis. Earth Crisis did it for me when I first heard them.

Agim: But then we heard bands like Candiria, Shut-down, Indecision. A lot of NYC hardcore bands.

Are you guys the original members of Folly?

Agim: I think I'm the only one. And our guitarist Jeff, who's not here, were the only original members.

How did Arben, Anthony and John get into the band?

Arben: John joined a year before me...

Did he sound better than the previous singer?

Agim: He's just more crazy. The past couple singers we had before John, which was also six or seven years ago, were just high school friends that were like, "um...yeah I'll sing." It wasn't necessarily too serious. John also played with previous band experience. He used to be a drummer. He actually is still an awesome drummer. That's where I think he gets his good vocal skills from. He's rhythmic.

What year did Folly get its current lineup?

Agim: Probably when I was a senior, which was in 2000 because that's when we started touring. The first tours were terrible and no one would come out. Going out on tour would just give us an excuse to get drunk, which it still is. It was an excuse to get drunk at different places and hang out with different people.

Did you guys like the outcome of the first EP?

Agim: It was cool. Jesse and Alex from Paulson put it out. Paulson's the best. The singer of Paulson sang on our new CD, which will be out sometime next year.

How do you guys like being a Triple Crown band?

Agim: I love Triple Crown. Back in the day they used to have bands like xDisciplex AD, 25 ta Life, One4One, The Scofflaws, The Stubborn All-Stars.

Arben: That's why we love Triple Crown. They always had a variety of stuff.

Agim: Plus, Fred is crazy.

Your writing style seems really different then a lot of hardcore bands because you add the punk, ska, and metal sound. What induced that?

Agim: Drugs, alcohol, sex.. It just started out with a bunch of us liking a lot of different punk and ska bands, and then evolving to hardcore bands. In one weekend we used to go see Shutdown, and then we'd see Mephiskapheles. We like hardcore, ska, punk, whatever, you know?

Anthony Impersonator: I remember one night going to the Wetlands to see Scofflaws and Johnny Socco, and the next night seeing Snapcase at Coney Island High.

Well, you know Inspector 7 used to play the same shows as Bulldoze and Bouncing Souls.

Arben: You're absolutely right!

Agim: Bulldoze! I can't believe you said Bulldoze! Damn they were crazy! Can you believe Inspector 7? "Ump...Shmp..."

How did people react to your style at first?

Arben: At first it was difficult. It took us a while to get to the low standard that we are. Any band that tries to do something different it's always hard and they get a lot of mixed reactions. Like Dillinger Escape Plan, it's very different and very crazy. It's a love hate thing. Either you love them or hate them. And like Candiria it's the same thing too. It's kind of like you have to accept what we do or not accept it.

In cases like that when bands try to put themselves out on a limb like that it takes a while. We were trying to write crazy songs when we were like 15 through 18 and we could barely play guitar then.

Agim: And we still can't play music we just kind of hangout and write songs

Arben: Technically none of us are that good but we know what we do best.

Agim: We can't play anything else but what we play. Folly only plays what we want to play.

What was touring like after the first record came out?

Agim: Touring was terrible for a couple of years.

Arben: For a while there were really no plans. It was just like oh lets go on a tour when were on break from school. So we would just tour for a couple of weeks in the summer and that would be it for the year.

But now it's like when were touring when we play certain areas in the country a lot of kids come out and get crazy. It's pretty cool now.

Agim: Especially after when this album come out it's going to be a lot better. It will give kids a chance to hear what Folly is all about.

Did touring hurt your moral at first?

Agim: Not really because we were young and stupid and we just wanted to hangout with each other and be in Florida and be like "Oh were in FL and playing shows." It was astonishing to us to be in all these different places because of our music. Were not musicians, were just a bunch of kids who like punk rock and hardcore. It's awesome for us now because we have a bunch of good followings across the country. That's good enough for us.

What is your favorite place to play outside of NJ?

Agim: Somewhere far away. We do very well in places like Long Island, Connecticut, Massachusetts, NY State, Pennsylvania. But if you're talking about far away, I'd have to say Orlando.

Arben: Mass is awesome. Their shows are just like Jersey shows.

How is it like being in a band with your brother?

Agim: We fight a lot. But we're also idiots.

Arben: It wasn't weird or anything because since high school on, we just had the same taste in music and the same friends. If I weren't in the band, I'd be hanging out at their practices anyway.

Agim: It's weird because we'd get into a huge fight, and then two seconds later we'd be like, "Hey, what's going on?" It's like the fight never happened.

Who were your favorite bands to play with while you were touring for the first album?

Arben: Locally it's the Banner, Anterrabae, We're All Broken, Paulson, Outsmarting Simon. It's just bands that we happen to become friends with over the years. And there's other bands out there we love touring with, but the bands I just named are bands we'd call just to hang out with. And there are many bands out there that we like or we love and are awesome.

You guys just finished recording the new album. Tell us about it.

Agim: I think it's awesome. I think it's the best recording that we've ever done. We recorded it at Big Blue Meanie Studios in Jersey City. Sal Villanueva was our producer, and Tim Gilles was our mixer. The whole recording experience was amazing, and we all had such a great time.

How was it different than your last recording experience?

Agim: It was actually not that different. We recorded it in the same place, and the only reason why it would be different is because we are two years older. We smoked a lot of weed and ate a lot of pizza during the recording. But the songs are so much better.

What can people expect from it?

Agim: Folly now is just better and crazier. We have stuff that's heavier. We have stuff that's off-time. We have stuff that's more melodic.

Arben: The singer from Paulson sings on one of the



Photos by: Rajon

songs. It's actually the most normal song we've ever done. It's like verse-chorus-verse-chorus. It's very structured. It's not crazy at all. But at the same time our singer John and the singer from Paulson do separate things and it's amazing.

Agim: Our friend Brad, who's an idiot, does vocals in this one song called Historian. The singer from My Bitter End does some vocals. It's almost horrible to say, but I really can't compare it to any other band out there. I don't know. It's anywhere between Dillinger and Suicide Machines...ranging from everywhere. If you like Folly, you'll like it. If you don't like Folly, you'll be liking us even more.

When is the new album going to be released?

Arben: March maybe. I don't really know because we just got done recording it.

How do you feel about being a New Jersey band?

Agim: We love Jersey. We have Jersey on our shirts. We love New Jersey. We respect New Jersey with everything we have as a band. It's the best place for suburbs and it has some of the greatest cities in the world. Kids at Jersey shows just go crazy and love what we do. New Jersey is the best. We love playing Jersey out of any other shows.

What's funny is that we're not from around any of the places we play in Jersey. We're from way northwest.

How do you feel about fashion outshining the music these days?

Arben: There's always been a look, whether it's pants so big it's ridiculous, or pants so tight it's ridiculous.

Agim: I think the scene just got bigger in general. There's so many more kids now that wouldn't have been in to it...say seven years ago that are into it now. It's almost like it's the cool thing to do. Some of the hardest bands that you hear these days end up be-

ing the guys wearing the tightest pants with the most fashionable hair...which is cool...we're friends with bands like that. But it used to be that hardcore was big crazy dudes...you know...tough guys...Adidas, cargo pants, cargo shorts, windbreaker jackets...I don't know. Sometimes it makes us feel older than we are, and we aren't that old at all. We're 24, 22, 23, 22, and 21.

I don't know. I think everything's all cyclical.

Arben: I'm sure five years from now we'll be saying the same thing.

Where do you want to see yourself in the near future? Where do you want Folly to be?

Agim: I don't want to be on the cover of any magazine or anything. I mean zines are cool because they're independent. But it seems as if hardcore, indie-rock or punk rock has to be featured in Spin or Alternative Press or Revolver. And we have been in those, but it seems like the only way to get big. It sucks because it's not like our dream is to be in Alternative Press but it seems like it's the only way for bands to get bigger because there are kids that read those magazines and say, "I like these bands because they are in this magazine."

Arben: I see myself moving out of my mother's house with the opportunity to tour as much as we can. That's all I want to do. I just want to find a way to get an apartment or live anywhere else and play the music that I love.

Agim: We basically all still live with our parents and have horrible jobs, and we all still sacrifice a lot just to be in this band. So many people don't realize that. Just to play these local shows and go on tour, we sacrifice a lot. It takes a lot of hard work and sacrifice just to be in a band.

~Karen & Rajon



WITH HONOR

Interview with Jay Aust from With Honor

by Karen

Within the past year, this Connecticut band has shed their sophomoric skin to prove that they can make a mark in the long lost genre of positive hardcore. With their newest release, This Is Our Revenge, With Honor has sped up their tempo to deliver music reminiscent to the classics we all grew up with. In the not so distant future, This Is My Revenge will itself be considered a hardcore classic.

What are your names and what positions do you play in the band?

The band consist of myself (Jay Aust), on guitar, my brother Jeff Aust on guitar, Jack Caron on Bass, John

Ross on Drums and Todd Mackey on vocals.

How did the band form?

The band formed in early 2002. Jeff and I had been in an old band that had broken up, and wanted to start something fast and traditional, more along the lines of what we grew up listening to. It seemed at that time, hardcore was flooded with a wave of metallic hardcore bands and was real preoccupied with fashion haha. So we wanted to do something different to break the mold. Our first practices were in a friend's basement, John had no drumset at the time so he played on an electronic drumset and we were using small amps because that's all that was around.

What role has hardcore played in your lives?

I think hardcore has played a large role in our lives; actually it has pretty much BEEN our lives for the

past few years. For me, hardcore has given me a way to express myself through the music while meeting lots of cool people at the same time. Without hardcore, I personally may not have been introduced to vegetarianism, or the straight edge lifestyle.

What were some of the first few bands that you listened to, that inspired you to go to shows and be in a hardcore band?

My first hardcore show was Warzone and Hatebreed at the Bristol Skatepark in CT in 1996. After that, I would go to see lots of great local shows with bands like Fastbreak and Voice of Reason. I was inspired by the fact that in hardcore, there is little separation between bands and the kids. So the same guys you saw playing on the stage (or on the floor), were usually hanging out with everyone else before or after the

show. I think for a lot of musicians that aren't in the "scene" it's hard to get motivated. With hardcore, ideally you have a community where you are encouraged to express yourself through original ideas and music, rather than playing cover songs at bars for example.

How would you say the scene has changed from when you first started going to shows?

I think the scene seems to go on in cycles. There are always a lot of kids that will dabble in hardcore for a while, and then move on. At the same time, there are people who will find something in the music that inspires them to keep coming back to it. It seems like there has been a resurgence of "traditional" sounding hardcore bands over the past few years. Also, labels are a lot bigger and have more resources so hardcore has become a bit more mainstream. I'm personally excited at the idea of reaching more kids with the music. I'd much rather have the average kid listening to music that encourages him/her to think for themselves rather than some mainstream bands that have little to no message.

Over the next year do you think that more bands will be turning towards the hardcore scene?

I'm not sure that bands that aren't playing hardcore music now will sway towards it in the next year. But I think the music in general has become more popular, which overall can be a positive thing. So there will probably be a good number of new bands springing up.

Most bands sing about how they want their girlfriends back or how bad their lives suck right now. Don't you think that with the type of position the world is in right now that more bands should be preaching to their fans about unity?

Absolutely. I'm not opposed to people singing about relationships; because in many ways I think that can be a very cathartic thing. But I do think there are a lot of topics that sort of been forgotten in the past few years. I think being in a band puts you in a position to affect people, even if in a small way. There are so



many other ideas, be it political, or otherwise, which can be explored. There are definitely a few bands that are very original lyrically, like Band and Modern Life Is War. On our new album, Todd tried to tackle a few things himself, like dealing with death in "You Always Said," or the disparity between government and the homeless in "A New War."

Why do you believe that bands these days care more about image then getting their message out?

It feels like a lot of bands that are considered "hardcore" today don't have to much to say lyrically or on stage. So I think a lot of younger kids that are just getting into the music are never exposed to some of the ideas that used to exist in the scene. Hopefully some more bands will come around that will encourage people to think farther than the 30 minutes they are performing.

How does the bands' writing process work?

In the past, Jeff and I would write riffs together or even whole songs, before taking them to the practice space to work on. For "This Is Our Revenge," the writing process seemed a lot smoother. We all took a month and a half from the road in May/June to

just jam at the space, spending every day there for 6-8 hours. A lot of the songs were born out of just jamming, and seeing what flowed and sounded good. We also paid a little more attention to structure, and trying to make the riffs more memorable.

How was it recording This Is Our Revenge with Brian McTerman @ Salad Day Studios?

Recording @ Salad Day Studios was definitely a learning experience. I think we all found out some things about songwriting that we may not have thought about in the past. We learned to focus more on making songs, rather than just stringing riffs together. It was stressful at times, because sometimes it's hard to look at your music objectively. In the end, I think "This Is Our Revenge," is our strongest material to date and I can't wait to play the songs live!!

What do you hope to accomplish as a band?

I think we hope to reach as many people as we can with our music, and encourage them to seek out who they are. I don't think any band has all the answers on how to live, but I think hardcore can be a positive way to explore your identity, and figure out what you hold important.

~Karen

FLASHLIGHT ARCADE IS THE JERSEY SKATE-PUNK PHENOM WHO SOUNDS MORE FROM THE EAST BAY THAN ANYWHERE ELSE. FEATURING EX-FRONT-MAN OF LEGENDARY HARDCORE BAND ONE4ONE (WHOSE CRUSTY SNARLED VOCALS AND DEVASTATING BREAKDOWNS, LANDED THEM ON WORLDWIDE TOURS W/ THE LIKES OF HATEBREED, CIRCLE JERKS, FEAR, AND MORE), FLASHLIGHT ARCADE MIX THE SOUNDS OF JAWBREAKER, FACE TO FACE, AND SAMIAM W/ THE HARDCORE EDGE THAT LIFE-TIME, H2O, OR HOT WATER MUSIC OFFER UP. THE BAND HAS ALREADY PLAYED ALONG SIDE WITH PUNK ROCK LEGENDS LIKE MURPHY'S LAW AND DOG EAT DOG, AS WELL AS CONTEMPORARY FAVORITES THE ESCAPE ENGINE, THE SLEEPING, LIARS ACADEMY, MADISON, AND BAYSIDE.

-INTERPUNK



FASHION-CORE

I wonder when people will realize that the "scene" has become homogeneous. It's full of 14 year old girls with uneven bangs, black and white striped shirts, and tattered low-top black Chuck Taylor's, who swoon over homosexual kissing and pathetic whiny lyrics and overuse the symbols.

Their favorite quote is, invariably, "The truth is you could slit my throat and with my one last gasping breath I'd apologize for bleeding on your shirt" because it like, so totally describes their relationship with that one HAWT sophomore who totally ripped their hearts out when they were like, SO in love with him.

Their favorite type of music is, of course, "emo, screamo, and hardcore", three terms which, in their minds, invariably include the bands Taking Back Sunday, Thrice, and Hawthorne Heights.

Their AIM screennames often include x's, the words "electrikk", "disaster", or some play on their favorite song from their favorite band, you know, the one they saw on MTV like a couple times, but shouldn't be on MTV because they're like, way too emo for that.

They take hundreds of black and white pictures with way too much contrast of themselves looking plaintively down at the ground, pointing a gun made of their fingers at their heads, or kissing the camera while displaying their expert application of lip gloss around their labret piercing and the thick dark eyeliner that circles their eyes.

They embrace the "dork" that is inside their polished, fashionable exteriors by writing in their LiveJournals or Xangas about how they and their friends had

an 'N Sync sing-a-long at one of their sleepovers because, remember, 'N Sync is sooooo not popular anymore and they like, sooo wouldn't follow any of the fads of today, so they embrace the fads of yesterday.

They adore "retro fashion", meaning anything from the 80's, because they totally used to wear neon colors and big beaded bracelets, even though they were born in, at the earliest, 1988 and remember jack shit about the fashion and culture of the 80's.

It's full of "emo boys" who often are difficult to differentiate from "emo girls", who have meaningless tattoos even though they're 15, smoke a lot of cigarettes, drink a lot of hard liquor, and are in some shitty band that plays a couple of gigs in someone's basement because they're "too cool to go mainstream" when really, they just suck.

They weigh roughly 90 pounds, wear girls' jeans that hug their asses in just the right places, belts buckled somewhere around the side of their right leg, tight striped 80's style polo shirts or band t-shirts, and skater shoes, even though they don't skate because that's sooooo lame.

They write awful poetry about the dark abyss of their souls and how the gun is pointed at their heads, the trigger poised to blast away the bloody memories of a failed romance. They cried when Blink-182 broke up, and they have a secret obsession with Avril Lavigne because, like, she really IS kinda hot even though her music totally sucks.

They spend more time at the mirror than their female counterparts do, making sure that the long black shock of hair at the front of their heads lies

covering one eye just so, that their lip piercing is perfectly placed so that it looks hot when they kiss other boys, that their pants are the right degree of tightness so as not to exude gayness.

Emo boys and girls often use the suffix "Xcore" to describe themselves, using a number of adjectives or nouns to accomplish this task. This is a play off hardcore music, or "hXc". Some of these descriptive words include "fashionXcore", "retroXcore", or even "yournamehereXcore."

This way of speaking is retarded or nonsensical to everyone else except those "in the scene", but it totally doesn't matter because they're too nonconformistXcore for anyone to truly understand their "scene".

They couldn't name a Sunny Day Real Estate or Rites of Spring song if it came up and bit them on their Gap Jeans-clad asses, and they claim to like the Smiths because Jesse Lacey of Brand New said they were cool.

Sure, they listen to some new "hardcore" bands, but they're all pretty much the same five bands:

1. Taking Back Sunday
2. Senses Fail
3. Thrice
4. Hawthorne Heights
5. Story of the Year

To these promising young firecrackers, music takes a backseat to fashion in their scene of choice.

Emo girls just want to kiss emo boys, emo boys just want to kiss other emo boys, and they all want to wear tight pants and take lots of pictures of themselves. End of story. Because honestly? It's electrikk!

Steve Terror

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First off please introduce yourself and tell us what position you play in your band?

My name is Erik Anarchy, I am the singer of SOULFIRE.

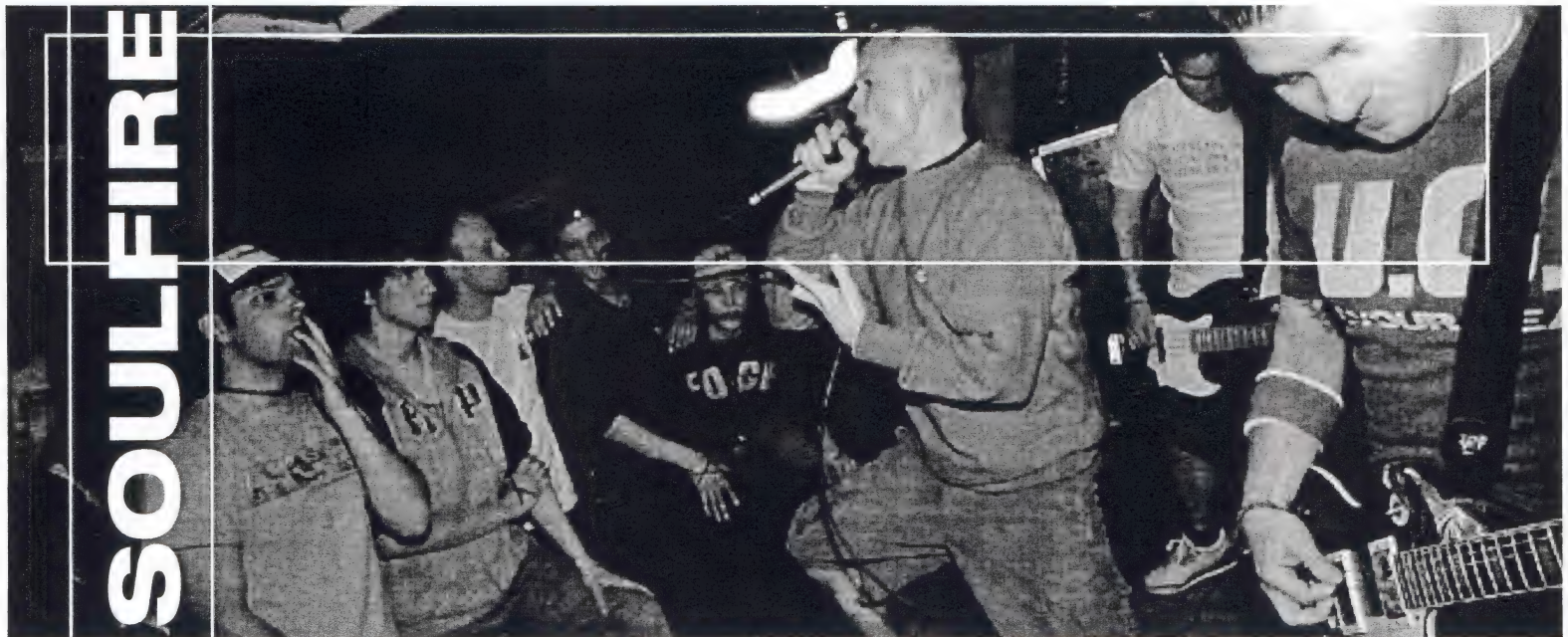
Could you also introduce the other members from your band who aren't here. How old is everyone in the band?

Hans "Han Soulo" N'stdahl plays the bass, he's the youngest one, at only 20. Daniel Frankowski writes the tunes and plays the guitar, he's 30. Drummer Truls Friesl Berg is 29, he was one year my senior in high school, so my age is do the math.

Have you been in any bands before Soulfire?

How did you fall in love with hardcore? (What band/cd did it for you?)

There was this totally weird guy in my class who when we entered our teens discovered hardcore punk. It certainly didn't make him any less weird, but it gave him a certain edge and a solid ground for the "fuck you" attitude he was born with. Every day after school I hung out at his place, borrowing tons of records: Minor Threat, Negative Approach, Black Flag, Agnostic Front, Beyond, Youth of Today, So Much Hate, Life But How To Live It? I guess Minor Threat was the ultimate band for getting me into hardcore, but what really made me fall in love with it, was going to a hardcore show ñ with Truls' old band Washington Disease. I loved the raw energy, the sincerity.



If so which ones?

Quite a few, yeah. I've only been in one band that ever put out a record, we were called Subject To Change. Hans was in Strikepoint/Turn Cold. Truls has played in Washington Disease, Ambition, Amulet, Onward and is currently also in Die Die Die. Daniel was in InnerXCircle/Spawn, Eyeball, Insurance Risk and has his band Damage Control going.

the friendliness and the tightness of this positive community. From an outsider's point it might look like a violent mess, but whenever you fall, other kids are always there to pick you up.

What type of influence does Slayer have on the band?

Uhh Not much really ??? Oh, now I know why you

ask! Truls, Daniel & I went to see Slayer live the day before our very first practice (without a bass player). I dunno if it really influenced us a lot, but somehow we ended up busting out some quite heavy tunes (all scrapped by now) along with coversongs by the Cro-Mags and Judge. Seriously, Slayer's a good metal band, but certainly not a big influence on us. We're more inspired by hardcore bands like Absolution, Burn, Beyond, Bad Brains Of metal bands, the most influential for us is probably Black Sabbath.

How did you come up with the name Soulfire?

Originally we were called SoulCraft after the Bad Brains song, but were forced to change it right before

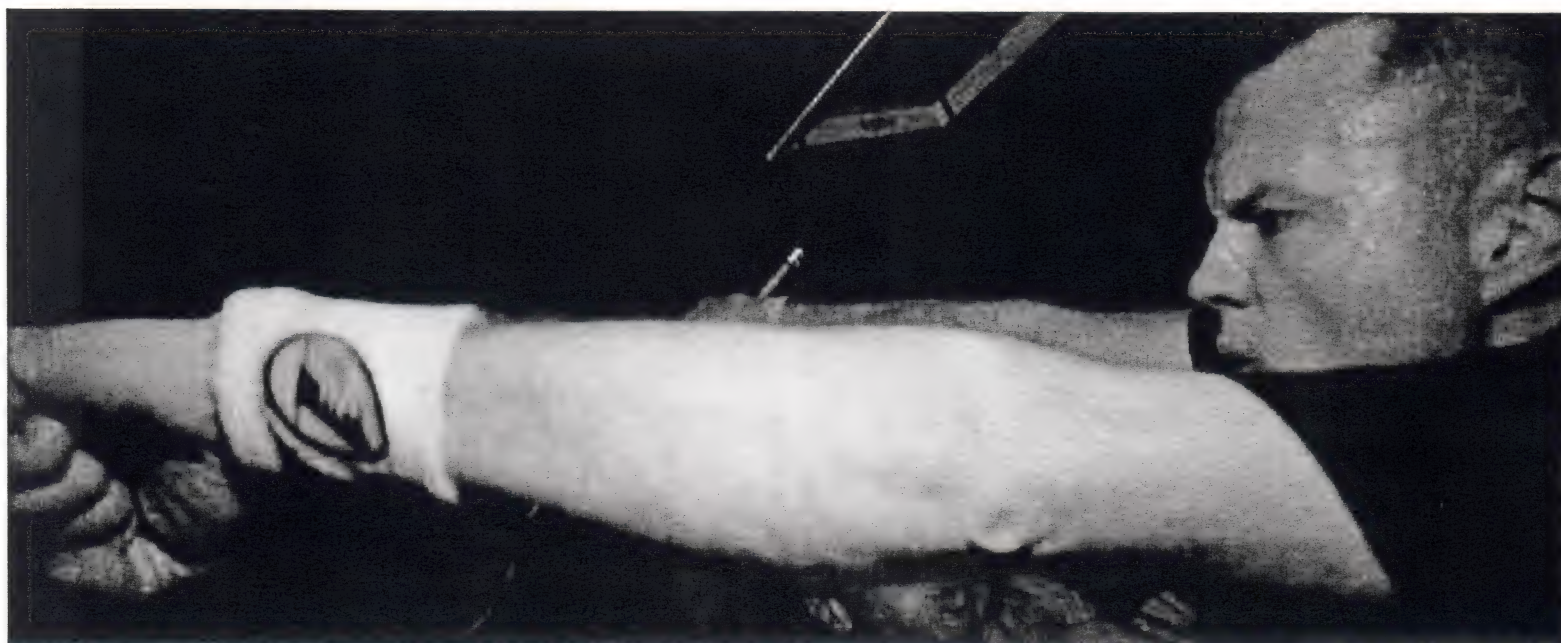
tutes for self. Look within.

Have you ever played a hardcore show in the United States?

Not with this band, no. We've only played five shows, mainly in Norway (one in Sweden). Daniel has toured the US with Spawn in the nineties and Damage Control later.

If you could tour with any hardcore band from the states who would it be with and why them?

I would say The First Step. Damage Control has already toured with them both in the US and Europe, and they're the nicest dudes to hang out with. Being



our demo was done when we discovered a Japanese band with the same name. I guess a lot of people who grew up with hardcore in the nineties (like we did) will think of the Refuse To Fall 7", but that wasn't really influential, although I like it quite much. I think SOULFIRE is a powerful expression of our identity at the core of our beings, who we really are. Beyond our bodies, beyond appearances, beyond all our substi-

in a van with them hour after hour is a lot of fun. Plus, I'd get to see TFS live every night! Their upcoming album is the greatest, most posi thing since "What We Believe" by Insted. Other US bands I'd really like to play with, both for musical and personal reasons, are Triple Threat, Charge, Lion of Judah, Forced Forward and Bold.



Would you say there is any major difference between the hardcore scene in the US and Norway?

Daniel's more equipped to answer this one than me, he's in the US quite often. I went over with him twice: In 2000 to see the Mouthpiece reunions and four years later to see Insted. Both times we had the pleasure of experiencing the hospitality of our friend Tim McMahon (Triple Threat) and his family. A couple of months after the Insted-shows I was in the US again, and caught a ride to Connecticut with The First Step, where they played with 8 other bands. In a way the similarities are more striking than the differences, considering the many miles between us. What used to strike me as a huge difference, is that all European bands were second- or third rate copies of American bands. Right now I think European bands are just as good as their US contemporaries.

If you could change one thing about the hardcore scene what would it be?

Oh, just one thing? Seriously, I'm not gonna be a whiny dude complaining about what used to be and what was never there. If I could change one thing, I would like more bands and zines to actually go out and address real issues that are of relevance to humanity. It seems a lot of people are more concerned with entertainment than real communication, which seems a waste. This is our scene, an underground community free from the grasp of commercialism. We have so much potential. Make the most of it!

Does Norway have a strong hardcore scene?

I would say so. We have plenty of good bands. What I would like to see, is more kids going crazy upfront at shows though. Sometimes our crowds can seem kinda jaded, not moving around.

Would you guys say you have a big following in Norway?

Not really. I mean, kids seem to like us, but we only have a 3 song demo out and we've played only 5 shows.

What other hardcore bands from Norway should we look out for?

If you don't know Damage Control by now, please check them out. They put out a 7" on Crucial Response, an album on US label Livewire Records, and a new 7" will be out soon. Solid, melodic, positive sxe hc in the vein of Dag Nasty. Other bands worth checking out are Shipwrecked, IOU, Die Die Die, Death Is Not Glamorous, and the all girl edge band Reason For Living. Hope I didn't forget any.

Have you released any albums yet? If so what are the titles of them?

No, just a demo. The titles of the three songs on it are "Manifest", "One Destiny" and "Think & Grow". Please check them out on myspace.com/soulfirehc or

[download them from stoplookandlistenzine.com](http://stoplookandlistenzine.com).

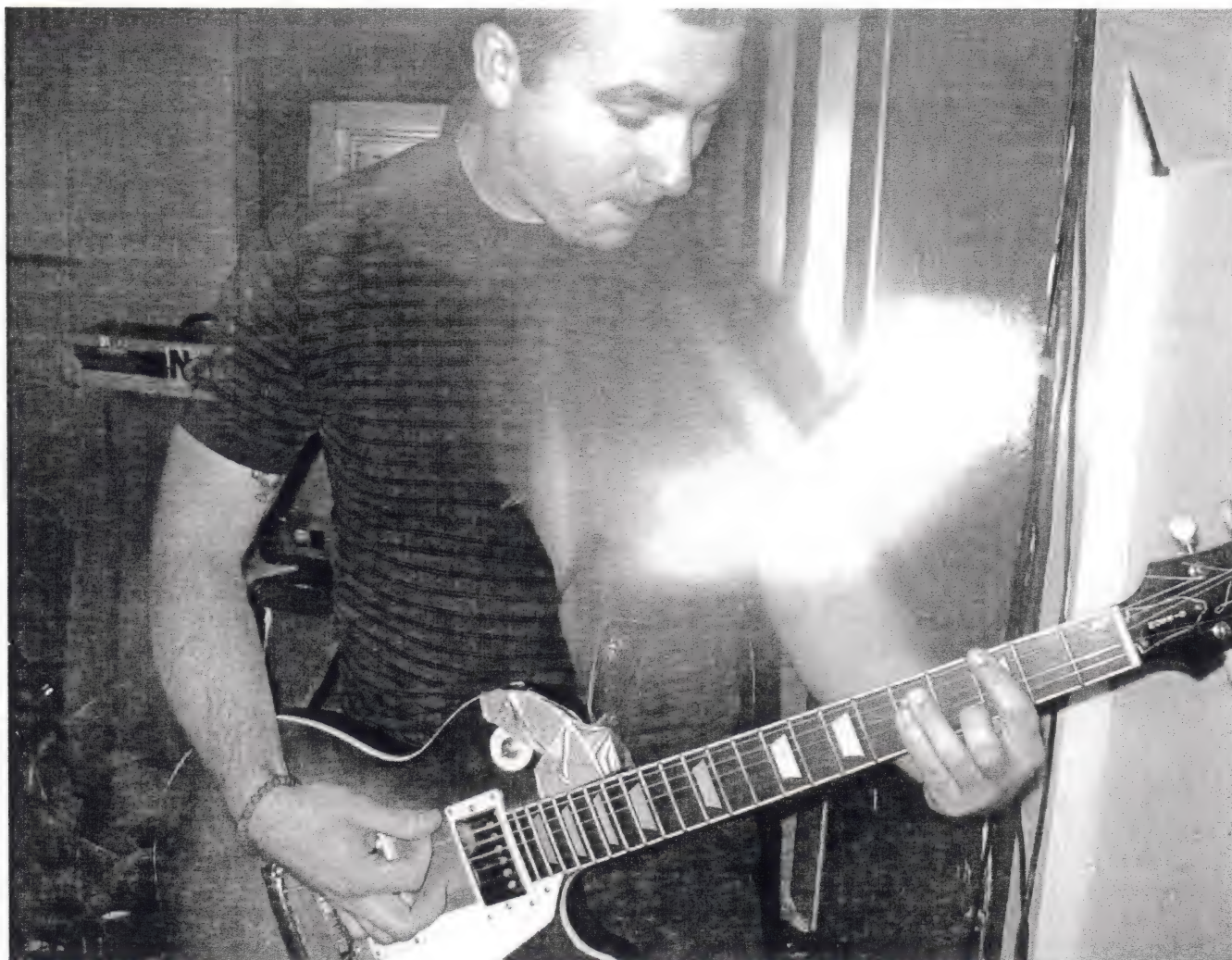
Are you guys signed and if so to what label? If you arent signed is there a specific label that you would like to be signed too?

We don't have a label to put out our records yet, and we're looking for a sincere hardcore label that can provide a solid distribution. No names mentioned, none forgotten Thanks a lot for taking an interest in SOUL-FIRE and for spreading the gospel of unity. Peace!

FEAR CLOUDS OUR MINDS & OUR HEARTS DON'T LET IT TEAR US APART

Please get in touch with us, we're here to communicate: myspace.com/soulfirehc or soulfirehc@gmail.com

~Karen



HENRY ROLLINS

HENRY ROLLINS ASSISTS MILITARY BY FIGHTING WAR OF WORDS

Henry Rollins is a man who needs no introduction to the die hard fans of the punk scene. As a youngster he wasn't the most obedient of children, and was sent to live at Bullis Academy, Washington D.C., a military school for adolescence in need of discipline. It was here he was instilled with strong ethics and discipline. His large physical demeanor as well as his intense personality and love for music, made him the man he is today.

At the urging of a close friend, Ian McKaye (Minor Threat & Black Flag), he became involved in the punk scene singing with bands such as Bad Brains, State of Alert, long time vocalist for the legendary group Black Flag, and of course, the Rollins Band.

Although Henry loved singing, his real passion was writing about issues that fueled his fire. During his musical career, he had several published writings, including volumes of booklets, which were basically photocopied pages stapled together and passed out to crowds. Deciding to combine the on-stage front man appearance, as well as voicing his accounts of personal experience and views on various topics, he began to perform as a "Spoken Word" artist.

To this day Rollins has been the author of several books, Audio Books, CD's, and DVD's, in addition to being an actor, and just a well rounded individual.

Despite his strong feelings against war, not just the American involvement in the middle-east, but all wars, Henry remains a strong supporter of American Forces. He became involved with the USO (United Service Organizations) in 2003 by bringing his verbal assault to the U.S. troops stationed overseas. Why the USO decided to ask

Henry Rollins to perform for the military is truly a great question. Henry is definitely against war, definitely opposed to our current president, and the decisions we've made dealing with foreign policy. This wouldn't be a problem except that this is the focus of his entertainment.

Most USO entertainment is meant not only to provide a taste of home, but give the troops positive encouragement, build morale and reinforce the importance of the mission. He very well might be the first USO entertainer to publicly question the motives of our president, the war and struggle America has been enduring. Henry was definitely a change from Bob Hope's well known USO shows. He had the guts to take on acts in Afghanistan and Iraq during the war, and his performances have taken him to all reaches of the earth on 6 total USO Tours.

In September 2005, Henry had a chance to mingle with the folks at Incirlik Air Base, Turkey. Because the Department of Defense was afraid that Henry's performance would offend local Muslim Nationals, or might be a target for terrorist attack, he made his rounds visiting work centers, shaking hands, signing autographs and taking pictures. During his rounds, an interesting event unfolded.

A soldier (who wasn't in uniform at the time) asked Henry to sign a flask for him. As Henry signed the flask, the young Airman said "Mr. Rollins, sir, I just wanted to say that if I was not in the military, I would agree with most of what you had to say about President Bush." This is what he really said, and not what the Nov. 11th New York Times had quoted! Now he said this in a regular tone of voice, but the New York Times claimed it was loud enough for the entire room to hear. This is the type of statement where a soldier needs to think twice before saying out loud.

Although American soldiers defend freedom of speech, there are strict rules

they must adhere to because of their obligation to defend the United States of America. Rollins suddenly heard several people retorting to this Airman's comments, and said "it's alright for me to be right and for you to be wrong." As Rollins continued signing autographs, the Airman was pulled aside by a Captain and told "That was totally inappropriate! I need to talk to your commanding officer!" Rollins was caught up in the autograph signing, and didn't notice the disciplining going on in the background. Later when someone brought up the incident, he was appalled to hear of the Captains devotion to military regulations. He was quoted as saying "You just want to ask someone like her, what fantasy world do you live in? What's the name of your world".

Needless to say, Henry was upset by the lack of freedom of speech given to those who must die to defend it. In less than 2 days this Airman is separating from the military for "various incidents" but common sense would say it was because NY Times had a large article on account of the incident.

Hopefully this incident will not impair Rollins from "Spoken Word" to men and women in uniform in the future. After six Tours, I would hope there would be a seventh, or even an eighth. It means the world to each one of the service members he has the opportunity to make contact with. Despite the negative outcome with one such troop, he still wears a smile, and was happy to meet Mr. Rollins. Most of all, he was boastful that Henry stuck up for him!

If ever given the chance to go see, but more importantly hear, what Rollins has to say, you would not be disappointed. He can be intelligent, logical, entertaining, and occasionally humorous. He serves a great morale boost to the troops, and spreads some good words of advice along the way. Henry Rollins, a great American for the Americans.

~Zane

TRIPLE THREAT



First off, congratulations and how's being a dad treating you? Will you be raising your child vegetarian like yourself?

Thanks for the congrats, much appreciated. Being a dad has been treating me rather well. I have zero complaints. My son Trevor is 2 1/2 at this point and he's brought my wife and I absolutely nothing but joy. Watching him grow and develop a personality and sense of humor is amazing. As for raising Trevor vegetarian, yes definitely, we are doing that for sure. One of the beauties of raising a child is having the opportunity to push him in the right direction and teach him everything you know. Vegetarianism is something my wife and I feel very strongly about, so naturally we want to bring Trevor up that way.

Being that you and Jason Jammer are back in the saddle together for Triple Threat, is there any substantial musical or lyrical difference between Mouthpiece and Triple Threat?

Musically I don't see much of a connection between Mouthpiece and Triple Threat. I think with Mouthpiece, we were always going for a pretty straightforward straight edge hardcore sound. Mouthpiece defi-

nately had our fair share of mid tempo material, but we also had quite a few fast songs as well. I think with Triple Threat, the majority of our material is mid tempo, heavy, noisy, slightly punker sounding and not as clean as the mouthpiece material. Mouthpiece had a definite late 80's Chain Of Strength sound, Triple Threat has more of a early 80's Black Flag sound. I say all of this, but like Mouthpiece, I'm still singing the same style for the most part, it's still me. I've heard quite a few people say that we've got a Mouthpiece sound, so it's going to be unavoidable. Lyrically there's not a huge difference between Mouthpiece and Triple Threat. Like I was then, I'm still writing about life experiences, things that affect me both in the hardcore scene and in everyday life. As Mouthpiece was a straight edge band, Triple Threat is as well, so that hasn't changed. Same deal, just more experience, more maturity.

On the topic of Mouthpiece..Did that band end on good terms and is there any talk of a discography?

Mouthpiece absolutely ended on good terms. I think for the most part, we were all satisfied with where we took Mouthpiece and what we had accomplished.

Our guitarist Chris wasn't really able to do much in terms of touring and playing out of state because of his job. Our other guitarist Matt had an opportunity to leave New York City, join a band down in Kentucky, live relatively cheap and he just went for it. Our drummer Jason was just getting ready to dive full on into college. Myself and our bass player Sean were making plans to start a new band with then Mouthpiece roadie, Ed McKirdy, so it all just came together at the same time. We all stayed friends and continue to stay friends to this day. As for a Mouthpiece discography, we're actually right in the middle of putting that together now. Revelation records approached us with interest, so it was an opportunity that we defi-

What's your most prized possession in both your skateboard and record collections?

Prized possession skateboard wise has to be my original mint condition Powell Peralta Mike Vallely deck which is autographed by Mike as well. Growing up here in Jersey and Mike being a fellow Jersey guy, I always liked him and followed his skateboarding career. Record wise I guess it would have to be my Judge "Chung King Can Suck It" test pressing. The Judge "Chung King" record is rare enough as it is, to have a test press for that record is just insane. I actually can't take full credit for either of these items, considering both were from my wife, but once we married it all became one collection.



nately couldn't pass up. I know for a fact that Mouthpiece probably would have never existed if it weren't for a lot of those early Revelation bands. Bands like Youth Of Today, Chain Of Strength, BOLD, Judge and Gorilla Biscuits left the biggest impressions on us and inspired us to start Mouthpiece. To bring closure to Mouthpiece and rest a discography along side an all-star line up like that is a true honor.

After all the shows you've played, are there still times when you get nervous on stage?

Believe it or not, I actually get nervous before every show I play and it's been that way for 16 years now. I think the major feeling of nervousness comes when I'm pulling into the neighborhood and parking lot of the venue we're playing. I get this tied up and twisted feeling in my gut from anticipation of seeing the

crowd. Once I'm unloading and sensing the vibe of the crowd, my uneasiness tends to settle. By the time I hit the stage I'm almost completely relaxed.

Politics is a subject you rarely if ever see addressed in your lyrics. In your personal life, do you have any political leanings on current issues like the Iraq war?

Honestly I've never really been one to put a whole lot of focus on politics. For me, leaning in a certain direction politically is just not cut and dry. There are issues that I stand behind and support that come from the democratic side and there are issues that I do the same with on the republican side as well. For the most part I've always leaned towards the democratic side, but that's mostly due to their stance on issues like being pro choice and gun control. As far as the Iraq war goes, I think it's still too early to see if we were in the right. It's obvious that there was a lot of corruption and harboring of terrorism there and I'd like to believe that we're ultimately doing the right thing, but it remains to be completely seen.

Is there any certain mental process you habitually go through when it comes to writing lyrics?

There's really no habitual process, it varies from lyric to lyric. All lyrics start from an idea in my head. I focus on a specific incident that's left an impression on me. Sometimes the incident leaves such an impression on me that I can't get it out of my head. I'll be driving around thinking about it and lyrics just start piecing themselves together. It's a very natural process when it happens like this. Other times we'll have music for a song and I'll almost feel forced to put lyrics together. I'll listen to a tape of the music and words just start dropping into certain places in the song. From there I'll pull together ideas and concepts and turn those initial words into complete and meaningful lyrics. I prefer when the lyrics are all ready rattling around in my head and that's usually the way that it happens, but occasionally it will happen the other way as well.



Have you ever been harassed in any way for being straight edge and have any of the bands you've sung for ever been heckled during the set to the point where it interfered with the show?

I imagine there was some very slight harassment while I was in junior high. Maybe a kid or two that would make comments like, "If you're straight edge, you must be a faggot, because only faggots don't fuck chicks and drink beer!" ...Just completely ridiculous, immature comments that you would expect from a 15 year old. As far as getting heckled or harassed while on stage, it's happened, but has been extremely rare. I can recall being on tour with Hands Tied in Europe at one point when some kids from the back of the crowd started splashing beer on us. I stopped the set, called these scumbags out and told them that if they want to throw beer at us because we're straight edge, consider themselves throwing beer on every single straight edge kid in the club because we do outnumber you and we will fight back. The beer tossing quickly stopped and that was the end of that.



With a lot of the older HC bands doing reunion shows you must feel almost like a little kid in a candy store. Has any of those reunion shows altered that impression you've held of those bands from the past in any way?

Luckily when I was younger, I got to see a lot of these bands when they were around for the first time. Bands like BOLD, Gorilla Biscuits and Insted I saw back in the day and as psyched to see them again. Youth Of Today I didn't see until their first reunion in 1994, Underdog I didn't see until their first set of reunions in 1998 and now with Beyond coming soon, they are one band that I have yet to see. So yeah, it's definitely cool to get a chance to see some of these bands again and some even for the first time. So far, none of the reunions I've seen have altered my impression from the past. I guess it comes along with maturity, but these bands playing today I just look at as who they truly are today. I don't really get too caught up in who they were 20 years ago. As long as they are good people and doing the reunions for the right reasons and playing the music well, I respect it. I'm 31 years old now, nothing these bands are doing today is going to change

who I am or alter my life. They've left their impression on me and nothing can reverse that. I'm here to see these bands to have fun and as long as they're doing it because they enjoy it, that's cool by me.

Most singers in classic hardcore bands are remembered for different things from being outspoken on issues to intense stage presence to unlimited vocal ability to a specific dress code. After you've retired from the mic and all your musical ventures are banter for a new crop of hardcore kids, what would you like people to remember you for?

I just want to be known as a dude that did his thing, was sincere, was real and didn't sway with the times. I am who I am and always will be. Even though I've entered my 30's, I'm married, I'm a father, I'm still a straight edge hardcore kid. I love hardcore just as I did when I started going to shows in 1986 / 1987. I feel just as strongly about straight edge as I did in 1988, if not stronger. It was never a trend or phase for me. I live it, I breath it and hopefully my actions will brush off on those to come.

~Donny

DANZIG

Danzig with Doyle and Special Guests @The Nokia Theatre, NYC. 10/17/05:

I first heard the Misfits when i was in 7th or 8th grade. A friend had obtained an album from his cousin called "Walk Among Us" and i had already known of this band from looking at live Metallica pics in heavy metal magazines...ya know, back when Metallica was awesome. Within a year or two after we discovered The Misfits, the brand new debut album from Danzig was released and that album was equally as amazing. It was a great feeling being able to see Danzig for the first time, especially with the added bonus of Doyle joining the stage for a Misfits setlist. .

Let's start with that: It seemed the entire audience and I were anxious as ever when Danzig casually called Doyle on to join his band. When he marched onto the stage as he played what sounded like power chords being fired off on his crazy-looking, custom guitar, he looked like a giant frankenstein who was jacked enough to kick anyone's ass at the show as he blew bubbles from his chewing gum. And then they went right into "20 Eyes"...and the place went nuts. I was pretty close to the front at times and I haven't been that excited at a show in a long time. The sing-along quality of those songs were wonderfully amplified by the voices of everyone around me and I felt so lucky to be there considering most of us missed the Misfits back in their day. (they broke up in 1983) Although Jerry Only and Robo were obviously absent, it

was still close enough for me to feel like i saw something special and who knows if this opportunity will ever come up again. Danzig is getting old and it is definitely showing, and I'm sure he knows it.

Let's all hope that this isn't the last tour that he does. He speaks of being finished with touring in recent interviews. My only regret from the show is not hearing more of their classic songs like "She",



"Hybrid Moments", "Bullet", or "Some Kind of Hate."

As far as the rest of the set with the Danzig songs goes, that was stellar as well. Although I haven't heard much of his more recent material, what I heard sounded great and there was plenty of classic Danzig songs to satisfy my expectations of such a music legend. Johnny Kelly from Type-O-Negative pounded through the setlist on drums, too, and he carried a cool personality with him as

he played and looked at the audience between songs. For any fans of The Misfits or Danzig, this show would not have let you down. I don't think that many people who were there would disagree with me.

Misfits songs played (that i remember for sure)

1. 20 Eyes
2. Skulls
3. Astro-Zombies (and he mentioned the NJ-famed My Chemical romance covering this song)
4. Earth A.D.
5. Die, Die My Darling
6. We Are 138
7. Mommy...Can I Go Out and Kill Tonight?

Classic Danzig songs played

1. Twist of Cain
2. Mother
3. Not of this World
4. Soul on Fire
5. Her Black Wings
6. How the Gods Kill

*Added bonus: The black metal band from Poland called Behemoth were amazing. The stage looked like Hell on a stage and the sound and visual of their set (I only caught the last few songs) was unforgettable. I would go see them again.

And for all of you Samhain fans out there like myself who missed their shows when they were active back in the day, I recommend checking out the new Samhain "Live, 1984 at the Stardust Ballroom, Hollywood, CA DVD.

-Justin Fullam

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